



**Interpersonal Meaning Analysis of *The Weeknd* Song
Lyrics in *After Hours*' Album
(The Contribution in SFL Approach)**

A Final Project
submitted in partial fulfillment of the requirements for the degree of *Sarjana*
Pendidikan in English

by
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**ENGLISH EDUCATION STUDY PROGRAM
FACULTY OF LANGUAGE AND ARTS EDUCATION
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2022**

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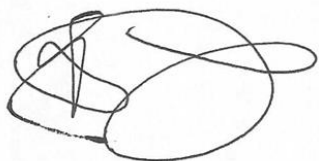
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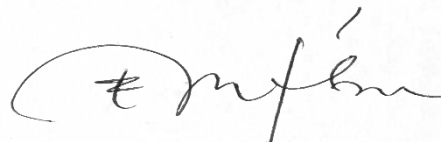
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I certify that this final project is definitely my own work. I am completely responsible for the content of this final project. Other writers' opinions or findings included in the final project are quoted or cited in accordance with ethical standards.

Semarang, 21 June 2021

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DEDICATION

This final project is dedicated to :

1. Myself
2. My beloved parents
3. Everyone who gave their support and prayer to me

MOTTO

”The biggest adventure of life is live your dreams”

ACKNOWLEDGEMENT

Firstly, I would like to thank Allah SWT who always gives blessing and guidance, so that I could finish this final project as partial fulfillment of the requirements for the completion of the degree of *Sarjana Pendidikan* in English at the University of PGRI Semarang.

Secondly, I would like to express my gratitude and appreciation to many persons who helped me write this final project. Without their guidance, advice, and encouragement directly or indirectly, this final project would not have been completed. On this occasion, the writer would also like to express the deepest and sincerest thank to:

1. Dr. Asropah, M.Pd., the Dean of Faculty of Language and Arts Education of Universitas PGRI Semarang.
2. Dr. Jafar sodiq, M.Pd., the Head of the English Department of Universitas PGRI Semarang.
3. Dr. Arso Setyaji, S.Pd., M.Hum. as the first advisor, for his guidance, advice, and support in completing this final project.
4. Entika Fani Prastikawati, S.Pd., M.Pd. as the second advisor, for her continuous and valuable guidance and advice in completing this final project.
5. My beloved father, mother, brother, and sister for their do'a and support in finishing this research.
6. All lectures of the English Education Study Program of Universitas PGRI Semarang, who had taught, motivated, and guided the researcher from the first day of the researcher's study.
7. Eiichiro Oda, who made Roronoa Zoro. A fictional character who has a lot of dedication to hard work in his journey and it inspired me to do the same.
8. All of my friends of Universitas PGRI Semarang, thanks for your support

Last but not least, I would like to thank people who are not mentioned here. Without their help, advice, and support, this final project would not have been

completed. I realize that there is nothing perfect in this final project. However, I hope this final project will be useful for all the readers.

Semarang, 21 June 2021

A handwritten signature in black ink, consisting of stylized, cursive letters that appear to read 'APD'.

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ABSTRACT

Daryanto, Andhika Putra.2022. Interpersonal Meaning Analysis of *The Weeknd* Song Lyrics in *After Hours*' Album (The Contribution in SFL Approach). Final project, English Education Study Program, Faculty of Language and Arts Education, Universitas PGRI Semarang, Advisor I: Dr. Arso Setyaji, S.Pd., M.Hum., Advisor II: Entika Fani Prastikawati, S.Pd., M.Pd.

The song is one of the mediums to deliver a speaker's feelings. There are a lot of songwriters that write interesting song lyrics. There is always a story behind the song. This research aims to (1) describe the mood types used in the song lyrics of *The Weeknd* album *After Hours*, (2) find the actualization of the interpersonal meaning in the song lyrics of *The Weeknd* album *After Hours*, and (3) analyze the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* album *After Hours*. This research belongs to descriptive qualitative. The following steps, it applied was the first, this research looked for the songs of *The Weeknd* album *After Hours*, the second, this research listened to the songs, then looked for the song lyrics script of *The Weeknd* album *After Hours*, the fourth, this research identified the clauses of *The Weeknd* album *After Hours* based on Halliday's theory. From the analysis it is found there are two mood types in *The Weeknd's* album *After Hours*. The mood types are declarative mood and imperative mood. The declarative mood is the most dominant mood type with 127 clauses from 144 clauses total and the rest 17 clauses belong to the imperative mood. The actualization of interpersonal meaning in the song lyrics of *The Weeknd's* album *After Hours* was by wordings of the clause based on the elements of interpersonal meaning, such as mood, residue, and also modality.

Keywords: Systemic Functional Linguistic (SFL), interpersonal meaning, song, *The Weeknd*, *After Hours* album.

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CHAPTER I INTRODUCTION

This is the first chapter of the research which will tell the reader why this research was conducted. This chapter is divided into six-part namely background of the research, reasons for choosing the topic, statement of the problem, objectives of the research, significance of the research, and definition of key terms.

A. Background of the Research

Humans and language have a strong bond in this life. Human is destined as social being which means need the other to undergo this life. The center of human communication is a language as it is used for varieties of functions on a daily. It is almost impossible during a day without communication. In that process, language comes as a tool to help humans to communicate with each other. Adegbite, (2019) states that a language is non-natural and the purest human way of delivering ideas emotions, and desires through a voluntary system that created a symbol. Amalia et al., (2018) also state that language could be a common part of the method of way of life, and language is also employed for conversation which is named discourse. Moreover, Tangiuchi et al., (2019) also state that language itself is organized to make meanings about fields, modes, and tenors because those are the meanings that people want and need to create in interacting with one another within the world. Based on the statement about language above, language can be called a medium to transfer people's messages.

Jennings et al., (2015) state that there are three main kinds of language meaning; ideational meaning, interpersonal meaning, and textual meaning. First, Ideational meaning (influenced by the field of discourse) is meaning about the things they will going to do and the circumstances surrounding their activities. This meaning is realized through participants, processes, and circumstances. Interpersonal meaning (influenced by the tenor of discourse) is meaning that expresses a speaker's feelings. This is a meaning for acting with others and they are realized through mood and modality. Textual meaning (influenced by the mode of discourse) is meaning that expresses the relation of language to its environment: verbal and non-verbal. This meaning is accomplished through patterns of theme and cohesion. In this research the researcher focus on interpersonal meaning.

Based on those meanings, Interpersonal meaning is meaning that expresses a speaker's perspectives and perceptions. This is the type of meaning for acting along with others. Interpersonal meaning becomes one of the most basic interactive distinctions between using language to commute information and using it to commute goods and services. This meaning is most centrally influenced by the tenor (who/what kind of person made this text? For whom?) of discourse Susanto and Watik,(2017). Moreover, Susanto and Watik, (2017) also give two reasons for perceiving this kind of interpersonal clause structure: the first reason is that, if a speaker wants to get a verbal response to a declarative or imperative clause, s/he can add a tag or a mood tag which picks up only part of the clause. The second reason for perceiving mood and residue because the

major performance of the clause, once viewed interpersonally, is that the various mood classes are realized in English by the mood element, whereas the residue could partly or whole be concerned with omission in responding moves.

Music is often chosen as a medium to express and distribute their feeling. it is also because humans have a sense of music. Essentially, the musician creates music not only to entertain but also to communicate through expressing or sharing his/her feeling with others. A human being makes music to express his/her feeling whether it is sad or happy. Thus, music has been called the language of emotions and the activity of listening to music is certainly a part of ordinary life Ariska et al.,(2019). The musician usually combined a piece of music with a word chain called lyric. When the music and the lyric are combined, they will form a song.

Since a song consists of music and lyric. It means the language is directly involved. Lyric is the soul of the song. Through the lyrics, the readers or listeners will realize the topic of the song. The song is an indication of music. Every song has its exceptional adjustment in music and lyric. That is the fashion to tell a language. It is used by humans to confess something in different ways. Through the song, the singer desires to explain to the listeners about the writer's feelings that occur from his/her heart. Normally songs express sadness, happiness, love, social critique, etc. Ariska et al., (2019) state that songs speak to us precisely about our experiences; they reassure us in our moments of trouble. It also explains something or someone's feeling using creative diction and rhyme. Practically, every person around the world hears songs every day; even the

listeners can retain the lyrics surely. It is very fascinating to identify how the musician plays with words and cords to deliver the message, and it is very delightful to study or analyze something that people like immensely.

Furthermore, the songs that affect the researcher's feelings can be heard by one of the greatest singers, *The Weeknd*. Abel Makkonen Tesfaye better known by his stage name *The Weeknd*, is a Canadian singer, songwriter, and record producer who was born on February 16, 1990. All of *The Weeknd's* song genres are R&B and pop. Recently his fourth album (*After Hours*) won album of the year in Juno Awards 2021. *The Weeknd* was also crowned as the best singer and best songs writer in that Awards. The Juno award is an award that is the same as a Grammy in the United States. The first Juno award is given in 1970 and it is only given to Canadian musicians and bands. (*Juno Penghargaan - Penelusuran Google*, n.d.)

Based on the phenomenon above, the researcher is conducted to analyze the interpersonal meaning which is used in the lyrics of the weekend *After Hours* album under the title of **Interpersonal Meaning Analysis of *The Weeknd* Song Lyrics in *After Hours*' Album (The Contribution in SFL Approach)**

B. Reasons for Choosing the Topic

In this research, the researcher takes the research entitled "Interpersonal Meaning Analysis of *The Weeknd* Song Lyrics in *After Hours*' Album (The Contribution in SFL Approach)" for the following reasons:

1. *The Weeknd's After Hours* album has won the album of the year of Juno Awards 2021. There are four favorite songs on the album, they are "Blinding

the Light”, “Heartless”, “In Your Eyes”, and “Save Your Tears”. This phenomenon triggered the researcher to analyze those four song lyrics in terms of interpersonal meaning.

2. Interpersonal meaning is needed for analysis because it helps people to understand how is speaker feels.
3. The song is one of some mediums to deliver a speaker’s feeling and it is easier for us to understand what the speaker feels through what we almost hear or see every day. It is hoped that this study can improve the understanding of a speaker’s feelings through a song.

C. Statements of the Problem

1. What are the mood types used in song lyrics of *The Weeknd's* album *After Hours*?
2. How is the interpersonal meaning actualized in the song lyrics of *The Weeknd's* album *After Hours*?
3. What is the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* album *After Hours* in SFL teaching?

D. Objectives of the Research

1. To describe the mood types used in the song lyrics of *The Weeknd* Album *After Hours*.
2. To find how is the interpersonal meaning actualized in the song lyrics of *The Weeknd's* album *After Hours*.
3. To analyze the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* Album *After Hours* in SFL teaching

E. Significances of the Research

This research is expected to be useful for:

1. Theoretically

The research is expected to be useful to students who like songs and can help them to learn them and to open the research world, especially in the field of Systemic Functional Linguistics (SFL). Therefore, the research also can be taken as a reference for further SFL approaches.

2. Practically

a. For the students

This research is expected to enrich the student's knowledge about the concept of interpersonal meaning.

b. For the teacher

This research is expected to be a reference in their teaching strategies in terms of SFL

c. For the other researcher

This research is expected to be one of the references if the need for relevant research.

F. Definition of Key Terms

Some key terms need to be defined so the content of this study can be understood well. The researcher finds the following key terms:

1. Systemic Functional Linguistic (SFL)

Systemic Functional Linguistics (SFL) is a linguistic approach in which the purpose is to understand how a text forms its meaning in a context.

According to Jennings et al., (2015), there are three main kinds of language meaning; ideational meaning, interpersonal meaning, and textual meaning.

2. Interpersonal Meaning

Interpersonal meaning is a meaning that deals with the expressed speaker's perspectives and perceptions. Hoko, (2021) states that this is the type of meaning for acting along with others. This Meaning is attained in wordings through what is called mood and modality.

3. Song

The song is a combination of vocal and instrumental sounds that produce a beautiful form, harmony, and expression of emotion. Song also can be a tool to share feelings.

4. *The Weeknd*

Abel Makkonen Tesfaye better known by his stage name The Weeknd, is a Canadian singer, songwriter, and record producer who was born on February 16, 1990. All of The Weeknd's song genres are R&B and pop.

5. *After Hours* Album

The fourth studio album of *The weekend* is *After Hours*. It is released on March 20, 2020, by *XO* and *Republic Records*, and produced basically by *The Weeknd*, it features a variety of producers, including *DaHeala*, *Illangelo*, *Max Martin*, *Metro Boomin*, and *OPN*, most of whom *The Weeknd* had worked with previously. The standard edition of the album has no features, although the remixes edition contains guest appearances from *Chromatics* and *Lil Uzi*

Vert. After Hours recently explores promiscuity, overindulgence, and self-loathing.

G. Outlines of The Final Project

This final project is entitled “Interpersonal Meaning Analysis of *The Weeknd* Song Lyrics in *After Hours*’ Album (The Contribution in SFL Approach)”. It contained five chapters. They were introduction, review of related literature, methodology of the research, research findings and discussion, conclusion, and discussion.

The first chapter deals with the introduction. It consists of the background of the research, reasons for choosing the topic, statements of the problem, objectives of the research, significance of the research, and outline of the research

The second chapter deals with a review of related literature. It contains the related literature that gives some theoretical backgrounds related to the research and previous research.

The third chapter deals with the methodology of the research. It consists of research design, roles of the researcher, the object of the research, method of data collection, and method of data analysis.

The fourth chapter is about the research findings and discussion.

The fifth chapter is the conclusion and suggestions.

CHAPTER II

REVIEW OF RELATED LITERATURE

This is the second chapter of the research which contains a literature review used to research interpersonal meaning. This chapter is divided into two parts. The first is the review of related theories which contains a literature review about the scope of the Systemic Functional Linguistic (SFL), interpersonal meaning, mood system, modality, song, *The weekend*, and Juno award. The second part is the previous research findings. It helps the researcher to research by looking at the approach and methodologies of other researchers.

A. Review of Related Theories

1. Systemic Functional Linguistic (SFL)

Systemic Functional Linguistic is a study of language which broadened by M.A.K. Halliday. It views language basically as a resource for exploring and understanding the meaning in discourse Halliday et al., (2014). Halliday's theory is different from the other since it has both systematic and functional in its characteristics. The systemic theory is a theory of meaning as a choice, by which a language or any other semiotic system is explained as networks of interlocking options Halliday et al., (2014). On the other hand, Halliday's theory is also functional because the theoretical framework on which it is based is functional rather than formal. It is based on the approach of language as a resource of meaning rather than on the approach of language as a system

of rules. It defines how language is used rather than how language is formed. Halliday also states that this study is functional in 3 distinct senses text, the system, and the elements of linguistic Halliday et al., (2014). Moreover, Halliday et al., (2014) introduce three functional modes of the meaning of language from the point of a semantic system: 1) ideational (experiential and logical); 2) interpersonal, and 3) textual which become a fundamental component of meaning in language.

a. Interpersonal Meaning

Halliday et al., (2014) state that the context of a situation is defined in three sections namely field, tenor, and mode. Concerning that, Halliday analyzes language into three broad metafunctions those are experiential, interpersonal, and textual metafunctions. However, Gerot and Wignell, (1995) state that clauses signal three types of meaning namely ideational, textual and interpersonal. Ideational meanings are about things and ideas that are realized in the clause. Meanwhile, textual meanings are realized contextually and con-textually in lexicogrammar through thematic, information systems, and cohesion. Halliday et al., (2014) explain that ‘whereas in its experiential meaning language is a way of reflecting, in its interpersonal meaning language is a way of acting’.

Interpersonal meaning glimpses language from the point of view of its function in the process of social communication. In the performance of speaking, the speaker adopts a certain speech role, expecting the interlocutors to take a complementary role which the speaker wishes the

hearers adopt in their turns. For example, when a speaker presents the hearer with some information, then she is inherently inviting him to receive the information.

1) Speech Roles

Gerot and Wignell, (1995) describe that there are four basic types of speech roles that come from the combination of giving and demanding: (a) giving goods and services (offer); (b) giving information (statement); (c) demanding goods and services (command); (d) demanding information (question). These four basic types of speaking roles in a conversation process are selected and applied by the speakers when they want to communicate with the interlocutors. While the interlocutors or the hearers have some maturity to give feedback to the speakers, whether they want to give positive or negative feedback. Interpersonal meaning focuses on the interactivity of the language and concerns how we act upon one another through language. It affects interactions where we initiate or respond to the act of demanding or giving information or goods and services. Halliday et al., (2014) also state that the speech functions of clauses are much determined by the speech roles and the commodity exchanged. In addition, Halliday et al., (2014) state that there are two types of the specific role, they are giving and demanding. The commodity exchange can be either goods and services or information.

The basic speech role and a commodity exchange can be described as follows:

1. The basic types of speech role

a. Giving

The speaker is giving something to the listener, for example, a piece of information. Giving means “inviting to receive”

b. Demanding

The speaker is demanding something from the listener. Demanding means “inviting to give”

2. Commodity exchange

a. Good and Service

The speaker says to the listener intending to get to do something or give some object.

b. Information

The speaker says to the listener intending to get to tell something

The combination of the speech role and the commodity exchanged creates what we called four speech functions to initiate an interaction:

Table 2.1 The Basic Types of Speech Function

Speech Role	Commodity Exchanged	
	Information	Good and Services
1. Giving	Statement He's giving her the teapot.	Offer Would you like this teapot?
2. Demanding	Question What is he giving her?	Command Give me that teapot!

source: Halliday et al., (2014)

These two variables, when taken together, define the four primary speech functions of the statement, question, offer, and command. These, in turn, are matched by a set of desired responses: acknowledging a statement, answering a question, accepting an offer, and carrying out a command.

Table 2.2 Speech Functions and Responses

	Initiating		Responding	
			Confronting	Supporting
Give	Information	Statement He's giving her the teapot.	Acknowledgment Is he?	Contradiction No, he isn't.
Demand		Question What are the giving her?	Answer A teapot.	Disclaimer I don't know
Give	Goods and Services	Offer Shall I give you this teapot?	Acceptance Yes, please, do!	Rejection No, thanks.
Demand		Command Give me that teapot!	Compliance Here you are	Refusal No, I won't.

Source: Halliday et al., (2014) ; (Eggin, 2004)

Gerot and Wignell, (1995) state that there are the basic types of speech functions:

1. Statement

The speaker gives the listener some information and the speaker inherently is inviting the listener to receive that information.

Example: He's giving her the teapot.

2. Questions

The speaker demands the listener some information and the speaker inherently is inviting the listener to give that information.

Example: What is he giving her?

3. Offer

The speaker gives the listener some goods or services and the speaker inherently invites the listener to receive those goods and services

Example: Shall I give you this teapot?

4. Command

The speaker demands the listener some goods and services and the listener is there by invited to give that service or provide the goods.

Example: give me that teapot!

Egins, (2004) states that there are 8 responding speech function classes:

1. Acknowledgment

The speaker gives the listener some information and the speaker inherently invites the listener to support those responding.

Example: "Yeah".

2. Contradiction

The speaker gives the listener some information and the speaker inherently invites the listener to support those responding.

Example: “No, it’s not!”.

3. Answer

The speaker gives the listener some information and the speaker inherently invites the listener to support those responding.

Example: “Yes”.

4. Disclaimer

The speaker gives the listener some information and the speaker inherently invites the listener to support those responding.

Example: “No, not at all”.

5. Acceptance

The speaker gives the listener some goods and services and the speaker inherently invites the listener to support those responding

Example: “Ok”

6. Rejection

The speaker gives the listener some goods and services and the speaker inherently invites the listener to confront those responding.

Example: “Sorry, I can’t”

7. Compliance

The speaker demands the listener some responding goods and services the speaker inherently invites the listener to support those responding.

Example: “Thank”.

8. Refusal

The speaker demands the listener some responding goods and services and the speaker inherently invites the listener to confront those responding.

Example: “No, thanks!”.

All the speech functions mentioned above will determine the type of mood in the clauses as given below.

Table 2.3 Speech Functions and Types of Mood in Clause

Speech Function	Types of Mood
1. Statement	Declarative
2. Question	Interrogative
3. Command	Imperative
4. Offer	Modulated interrogative
5. Answer	Elliptical Declarative
6. Acknowledgement	Elliptical Declarative
7. Acceptance	Minor Clause
8. Compliance	Minor Clause

Source: Eggins, (2004)

In this research, the researcher will analyze the speech functions which are actualized in *The Weeknd* Song Lyrics in the *After Hours* Album.

The Weeknd Song Lyrics in the *After Hours* Album will be split into

clauses, and then the researcher also will determine the types of mood in the speech functions.

2) Mood structure

The understanding of the communicative exchange in terms of interpersonal meaning is using mood structure alongside the mood, finite, and residue (Hadiani, 2019). The mood component contains two parts; the Subject, accomplished by a nominal group, and the finite in the form of a verbal group encoding the first tense or the speaker's opinion. The finite itself has two major interpersonal roles; a time signal associated with the speaker, or a sign of modal concerning the speaker's opinion (Hadiani, 2019). An indication of residue is formed from predicator by which of the infinite verb, complement within the form of a noun or nominal group, and adjuncts in the form of adverbial group, and a prepositional phrase (Hadiani, 2019).

3) Mood elements

The mood elements consist of subject and finite

a) Subject

Halliday et al., (2014) state that the subject grasps the thing by reference to which the proposition can be allowed or denied. It affords the person or thing in whom is settled the success or failure of the proposition, what is 'held responsible'. The subject is one of the mood elements which is attained by a nominal group or a nominal embedded clause that functions to set up an action or event.

Iqbal	sing		a song
Subject	Finite	Predicator	Complement
Mood		Residue	

Is	he	a doctor?
Finite	Subject	Complement
Mood		Residue

b) Finite

Halliday et al., (2014) state that finite in terms of its function in the clause to make the proposition definite, to attach the proposition in a form that people can dispute about it. An auxiliary or the tense which is used in the simple process can be formed from a finite.

I	will	sing	this song	for you
Subject	Finite	Predicator	complement	
Mood		Residue		

My brother	passed	the exam
Subject	Finite	Complement
Mood		Residue

4) Residue

Residue elements hint at those elements which are not counted in the mood elements. Residue elements are composed of Predicator, Complement, and Adjuncts.

a) **Predicator**

Predicator is supposed to the rest of the verbal group which covers any other auxiliaries. It is attained by the use of non-finite elements of a verbal group, such as in the use of 'to' + verb and verb + 'ing'. The predicator is orderly as being all the verbal elements of the clause after the single finite element Eggins, (2004). Moreover, Halliday et al., (2014)) describe that there are certain functions of a predictor: it defines time reference; it determines various other aspects and phases; it rules the process (action, event, mental process, and relation) that is entrenched the subject.

Will	we	go?
Finite	Subject	Predicator
Mood		Residue

Be	brave!
predicator	complement
Residue	

b) **Complement**

Complement is attained by other nominal groups that are used to complete the disagreement in a clause. Eggins, (2004) states that a complement is determined as a non-essential participant in the clause, a participant somehow affected by the main argument of the proposition. Complement is an element within the residue that has

the potential of being subject but it is not, and is attained by a nominal group. It answers the question ‘is what, ‘did to what’, and ‘to whom’. For example, Jack is buying shoes for his girlfriend. The word ‘shoes’ answers the question ‘did to (buy) what?’, so it occupies the position of complement.

They	believed		that they had won the match
Subject	Finite	Predicator	Complement
Mood		Residue	

The driver and his passenger	lost	consciousness.	
Subject	Finite	Predicator	Complement
Mood		Residue	

c) Adjunct

Halliday and Matthiessen, (2004) state that an adjunct is an adverbial group, nominal group, or prepositional phrase that presents as an event in experiential meaning that cannot be a subject. Therefore, an adjunct is a piece of further information that is joined to the clause without influencing it. There are four kinds of adjuncts: mood adjuncts, circumstantial adjuncts, comment adjuncts, and conjunctive adjuncts.

- **Mood Adjunct**

Mood adjunct declares the meaning constructed in the mood system, namely polarity, modality, and temporality. Therefore, mood adjuncts influence to occur in a clause near the finite operator. It is used to express probability, usuality, obligation, inclination, or time. In addition, mood adjuncts are counted in the mood element.

Gerot and Wignell (1994) state that the following kinds of items can be classified as mood adjuncts.

- ❖ **Adjunct of Polarity and Modality:**

- ◆ Polarity: yes, no, not, so
- ◆ Probability: probably, possibly, certainly, perhaps, maybe
- ◆ Usuality: usually, sometimes, always, never, even, seldom.
- ◆ Readiness: willingly, readily, gladly, certainly, easily.
- ◆ Obligation: definitely, absolutely, possibly, at all costs, by all means.

- ❖ **Adjunct of Temporality:**

- ◆ Time: yet, still, already, once, soon, just.
- ◆ Typicality: occasionally, generally, regularly, mainly, for the most part.

- ❖ **Adjunct of Mood**

- ◆ Obviousness: of course, surely, obviously, clearly.
- ◆ Intensity: just, simple, merely, only, even, actually, really.

- ◆ Degree: quite, almost nearly, scarcely, absolutely, totally, utterly, entirely, completely.

<i>Shortly after noticing this,</i>	The car	Was covered	in a bright circle of light.	
Mood Adjunct	Subject	Finite	Predicator	Complement
Mood		Residue		

<i>Then</i>	Their car	Began	To act	Very strangely
Mood Adjunct	Subject	Finite	Predicator	Complement
Mood		Residue		

- **Circumstantial Adjunct**

Circumstantial Adjuncts is an alternative element of a clause that functions to present information about the process related to such things as *place, time, manner, matter*, etc. Or approximate with participants such as *with whom/what, about whom/what*, etc.

I	sleep		<i>eight hours a day</i>
Subject	Finite	Predicator	Circumstance: temporal
Mood		Residue	

- **Comment Adjunct**

Comment adjuncts show the comment of the speakers on their pronouncement, such as ‘frankly’, ‘apparently’, ‘hopefully’, ‘broadly speaking’, ‘understandably’, ‘to my surprise’, etc. *Gerot and Wignell (1994)* state that they deliberate interpersonal rather than textual meanings, but drop out of the mood-residue structure.

<i>hopefully</i>	you	find	your best again
Comment adjunct	Subject	Finite	Complement
	Mood		Residue

- **Conjunctive Adjuncts**

Conjunctive Adjuncts contain items, such as: 'for instance, 'anyway', 'moreover', 'meanwhile', 'therefore', 'nevertheless'. Conjunctive adjuncts (sometimes called 'Discourse Markers') have the function of communicating how the clause as a whole fits in with the preceding text. The meanings that they represent are textual.

Meanwhile,	They	Didn't	Do	The same
Conjunctive adjunct	Subject	Finite	Predicator	Complement
	Mood		Residue	

Furthermore, the conjunctive adjunct and comment adjunct, are unanalyzed in the mood structure, because they have a textual function rather than an interpersonal function and so they drop out of mood element analysis. While the mood adjunct, it discloses the meaning of the finite verbal operator. Thus, it falls within the mood structure.

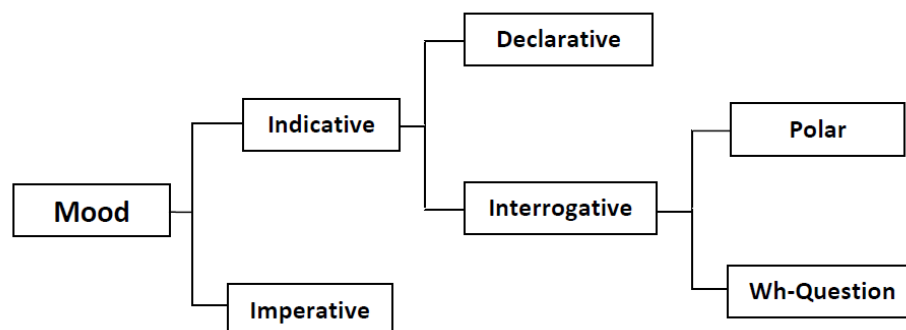
5) Mood Types

The mood types are used to realize the speech functions during the process of interaction. The relation between subject and finite is a sign of the interaction occurring within the discourse creating the message as a statement, a question, an offer, and a command. When writing is conveying information to the reader, writers are giving information, and they create a statement. The term giving information is the subject placed before the finite, and this structure of the mood system is named *Declarative Mood* (Hadiani, 2019). Therefore, clauses with a subject that precedes the finite are considered the declarative which usually perform a statement. While speakers demand information, usually ask questions. They also sometimes ask in polar interrogatives which expect a yes/no request. In a polar interrogative question, the finite comes before the subject, and this order is the signal of the *interrogative mood* as a frequent understanding of a question (Hadiani, 2019). It implies that interrogative is defined by the inversion

position of the subject and finite within the clauses during which finite is positioned before the subject. In exchanging goods and services, speakers demanding goods or services typically determine orders or commands.

Furthermore, during this variety of exchange, there is no evidence of subject or finite, but speakers can, if they wish, make their demands more emphatic by enhancing a subject or a finite. These configurations of the Mood system are known as the *Imperative Mood* which normally represents a command (Hadiani, 2019). While speakers give goods and services normally it offers something. The utterance is usually expressed in modulated interrogatives (Hadiani, 2019). Sometimes speakers tend to indicate their perspective or perception of whether something is in between positive and negative polarity. They most likely use another variety of Mood structures in some way. The optional method is known as Modality (Hadiani, 2019).

Figure 2.1 Mood Types



Adapted from Gerot and Wignell, (1994)

Table 2.4 Mood Structure

Mood	+/- Subject	Order	Example
Declarative	+subject	Subject + Finite	Javier drinks
Interrogative (yes/no)	+subject	Finite + Subject	Does Ali run?
Interrogative (WH)	+subject	WH + Finite + Subject	Where does he run?
Imperative	-subject	Predicator	Run!

Adapted from *Gerot and Wignell, (1994)*

Subject and finite is important mood element when you want to see the mood inside the clause. Part of the verb that indicates time reference (tense) or the speaker's perspective (modality) is finite. The mood structure is described by the existence of a subject and the position of the subject and the finite.

a) **Indicative**

According to *Halliday and Matthiessen, (2004)* indicative moods are used to exchange information. The indicative mood is attained by the appearance of subject + finite. Moreover, Indicative mood can be redivided into two categories: declarative mood and interrogative mood. The interrogative mood is also can be redivided into two categories: Polar (yes/no question) and WH-questions.

• **Declarative**

Halliday and Matthiessen, (2004) state that declarative is the characteristic expression of a statement. The characteristic of declarative mood is finite following the subject. The declarative clauses can be realized as clauses in which the structural elements of

the subject are placed before the finite element of the clause. In terms of declarative mood, there are two types of topical themes: unmarked and marked. First is the unmarked topical theme, this is the typical theme in English clauses that are commonly started with the subject. The marked topical theme is a non-typical theme that is described by anything other than a subject such as a complement, adjunct, or a predicator.

Unmarked: subject + finite

I	made	a book
Subject	Finite	Complement
Mood		Residue

Marked: finite + subject

Then	sent	it	to the publisher
Mood adjunct	Finite	Subject	Complement
		Mood	
		Residue	

- **Interrogative**

Halliday and Matthiessen, (2004) state that a clause that expresses a question is named interrogative mood. Interrogative mood can be subdivided into two types: Polar (yes/no questions) and WH-questions. Interrogative clauses and declarative clauses are different, the ones that cause them to be different are the structure of the subject and the finite. The declarative clause is attained by the

subject that precedes the finite structure, on the other hand, interrogative clauses are attained by the finite precedes subject structure.

◆ **Polar Interrogative**

The polar interrogative structure is finite and precedes the subject. The polar interrogative clause is also familiar as a yes/no question.

Are	you	sure?
Finite	Subject	Complement
Mood		Residue

◆ **W/H question**

WH-questions is a type where WH-element that delivers as either the subject, the compliment, or the position of adjunct is at the early position of a clause and then is followed by finite. The difference between WH-questions with polar interrogative clauses is by having a WH-element (who, what, where, which, why, how). The WH element belongs to the lacking of information that the speaker wants the listener to afford.

Interrogative Clause with WH Element as the subject

What	is	the name?
Subject/Wh.	Finite	Complement
Mood		Residue

Interrogative Clause with WH Element as the adjunct

How long	must	we	sing	this song?
Wh./adjunct	Finite	Subject	Predicator	Complement
Mood		Residue		

Interrogative Clause with WH Element as the complement

What	will	we	Sing?
Wh./complement	Finite	Subject	Predicator
Mood		Residue	

b) Imperative

According to *Halliday and Matthiessen, (2004)* opposed to indicative mood, imperative mood is used to transfer goods and services. The mood element of imperative mood may consist of subject + finite, subject only, finite only, or they may have no mood element, but there will always be a predicator. Imperative mood can suppose command or offer; however, there is no grammatical rule restricted properly. The imperative mood declares direct commands, requests, and prohibitions. An imperative is used to confess someone to do something without contention.

Imperative mood with finite + subject in the mood element

Don't	you	believe	it
Finite	Subject	Predicator	Complement
Mood		Residue	

Imperative mood with an only subject in the mood element

Let's	go	home,	shall	we?
Subject	Predicator	Adjunct	Finite	Subject
Mood	Residue		Mood tag	

Imperative mood without mood element

Come	into my parlour,	will	you?
Predicator	Adjunct	Finite	Subject
Residue		Mood tag	

Imperative Mood with only finite in the mood element

Do	take	care,	won't	you?
Finite	Predicator	Complement	Finite	Subject
Mood	Residue		Mood tag	

Source: *Halliday and Matthiessen, (2004)*

6) Modality

Modality is the interpretation of the writer's perspective or comments on a proposition. It is deliberate through the modal verbs (may, can, could, will, should); semi-modal verbs (have to, be going to, have got to); and other adjectives, adverbs, and nouns (probably, probable, probability). It also directs an interpersonal element of meaning that is down with the speaker's assessment of probabilities, degree of obligation, possibility, prophecy, intention, and so on. Different degrees of assertiveness suggested by a text can deliver

different categories of interpersonal relationships between the writer or speaker and the reader or listener.

Modality is recognized when the speakers are not convinced about their message, they give a sign by looking for a position between a definite 'yes' and a definite 'no'. The modality is used to attribute to all orders by the speaker about probability, usuality, typicality, obviousness, obligation, and inclination Butt et al., (2003). He also states that there are four main categories of modality, they are probability, usuality, obligation, and readiness. Halliday et al., (2014) state that probability and usuality together as modularization, which he associates with propositions (statements and questions). Hereafter he indicated the obligation and readiness as modulation, which is associated with proposals (offers and commands).

Halliday et al., (2014) state that the possibilities are not limited to a choice between "yes" and "no". There are intermediate degrees: various categories of indeterminacy that fall in between, like 'sometimes' or 'maybe'. These intermediate degrees, between the positive and negative poles, are familiar collectively as modalities. Halliday also states that the speaker's perception of the probabilities or the obligations, concerned with what he is saying. To describe probabilities and obligations, there are terms of modularization and modulation in modality.

Halliday et al., (2014) state that modularization is the proposition of modality used in the clause that examines information. It is organized into probability and usuality. Probability consists of probably, possibly, and certainly. Meanwhile, usuality consists of sometimes, usually, and always. Halliday designed that modulation is the proposal modality used in a clause that transfers goods and services. In the proposal, the meaning of positive and negative poles is allowed and disallowed: positive “do it” and negative “don’t do it” Halliday et al., (2014). Furthermore, it is divided into command and offer. In command, there is the intermediate point which serves as a degree of obligation: allowed to/supposed to/required to, whereas, in an offer, the intermediate point serves as the degree of inclination: willing to/ anxious to/determined to.

Modality can be specified into three levels: high, medium, and low. The positive pole implies a higher level. On the other hand, the negative pole implies a lower level.

	Probability	Usuality	Obligation	inclination
High	Certain	Always	Required	Determined
Medium	Probable	Usually	Supposed	Keen
Low	Possible	Sometimes	Allowed	Willing

In addition, Butt et al., (2003) considered that there are three ways to deliberate modality: by modal finite, by mood adjunct, and by interpersonal grammatical metaphor.

a) Modal Operator

Along with polarity and tense, the modal operator is one of the parts of a finite element. Modal operators are the elements that can deliberate modality in a clause. According to Halliday et al., (2014), modal operators are categorized within three values: high, medium, and low. Those values are designed by the aspect of interpersonal meaning. The status, contact, and effect make the degree can be low, medium, or high.

b) Mood Adjunct

Mood adjunct can be used to deliberate modality in a clause same as the modal operator. As I have considered before in the subsection mood element., Mood adjunct declares the meaning constructed in the mood system, namely polarity, modality, and temporality. Therefore, mood adjuncts influence to occur in a clause near the finite verbal operator. In addition, to grasp more about modality and its realization modal operator and mood adjunct, we can see table 2.5 below.

Table 2.5 The Classification of Modal Operators and Mood Adjunct

Kinds of Modality	Realization	Values of Modality		
		High	Medium	Low
Modalization	Probability	must be, should be, must, certainly	probably	Maybe, may, possible
	Usuality	always	Often, usually	Ever, never, sometimes
Modulation	Obligation	required, must, have to, ought to, need to	should, shall, will, would, supposed	may, might, can, could, allowed
	Inclination	determined	keen	willing

Source: Halliday and Matthiessen, (2004)

c) Interpersonal Grammatical Metaphor

Sometimes we use a whole clause in a text to express modality.

We use the grammar metaphorically when we say, for example: “I *think...*” when we mean ‘probably’; “I *believe...*” when we mean ‘certainly’; and “*Don't you think?*” when we mean ‘definitely’.

Halliday et al., (2014) state that they are examples of grammatical metaphors, in this case, a metaphor of modality. Those examples of modality are organized as metaphorical because they are realized as a clause.

2. Song

Machlis, J. (1955) states that music has been called the language of emotion. Through the kinds of music, such as rock, jazz, pop, etc., a singer can express his/her feeling. Furthermore, the language of music or the lyric will describe the singer's feelings. According to Marhamah, (2014) the reason songs convey to people directly about their experiences, are they convince people in their moments of trouble. They are a pleasant art form: the lyrics fit the music and the music fits the lyrics and together they construct a complete unit. The reason is true. Songs, through the kinds of music and the lyrics, can give strength to them when they are hopeless for the singer or songwriter usually invents the songs based on his/her own experiences: happiness, sadness, fear, etc. She adds the reason that is: "Another reason might be the ability of songs and music in general to influence our emotions. Many people can be moved to fears or other strong emotions by music, and songs can acquire strong emotional associations with people, events, and places" Marhamah, (2014).

Therefore, music can be said as a confession of human feeling in a certain time and place. Songs can be used as texts in the same way that a poem, short story or novel, or any other piece of authentic material Marhamah, (2014). Moreover, Marhamah, (2014) states that although songs have elements in common with speech and poetry, they are a unique form. Both songs and speech are vocally produced, are linguistically meaningful, and have melody. We do not recognize when we are speaking, we design a

melody in our speech, and for example, the melody is up when we are asking or angry. She adds both songs and poetry use words to convey meaning, both are usually written down before publication, both can be put to music and both can be listened to (e.g. poetry reading for poems and a concert for songs).

Through the lyrics, the listeners or readers will understand that songs have the meaning-what the songs are about, and what happened in the songs. In addition, the kinds of music will explain clearly the songs, for example, happiness, sadness, fears, etc.

3. *The Weeknd*

Abel Makkonen Tesfaye familiar with his stage name *The Weeknd*, is a Canadian singer, songwriter, and record producer who was born on February 16, 1990, in Toronto. All of *The Weeknd's* song genres are R&B and pop. He is also recognized for his sonic versatility and dark lyricism. *Eells, J, (2015)* states that Tesfaye's music explores escapism, romance, and melancholia, and is often inspired by personal experiences. *The Weeknd* has received numerous honors, including three Grammy Awards, nineteen Billboard Music Awards, fifteen Juno Awards, six American Music Awards, two MTV Video Music Awards, and an Academy Award nomination.

The first Tesfaye recording career is in 2009 by anonymously releasing music on YouTube. He co-founded the *XO* record label and released the critically acclaimed mixtapes *House of Balloons*, *Thursday*, and *Echoes of Silence* two years later. He quickly gained recognition for his dark style of

contemporary and alternative R&B, and the mystique surrounding his identity. In 2012, Tesfaye signed with Republic Records and re-released the mixtapes in the compilation album *Trilogy*. His debut studio album *Kiss Land* was released in 2013, which saw him experiment with a darkwave. His chamber pop and R&B single "Earned It", from the soundtrack to the film *Fifty Shades of Grey* (2015), won the Grammy Award for Best R&B Performance and was nominated for an Academy Award for Best Original Song.

Tesfaye's second studio album *Beauty Behind the Madness* (2015) earned major critical and commercial success. It became his first number one album on the US *Billboard* 200, and became one of the year's best-selling albums, while the singles "Can't Feel My Face" and "The Hills" topped the US *Billboard* Hot 100. *Beauty Behind the Madness* also won the Grammy Award for Best Urban Contemporary Album and was nominated for Album of the Year. Tesfaye's third studio album *Starboy* (2016), which included the number-one single of the same name, saw similar commercial success. Like its predecessor, *Starboy* won the Grammy Award for Best Urban Contemporary Album. Tesfaye explored new wave and dream pop with his acclaimed fourth studio album *After Hours* (2020), which featured the number-one singles "Heartless" and "Save Your Tears", as well as the chart record-setting "Blinding Lights". His dance-pop-inspired fifth studio album *Dawn FM* (2022) was also acclaimed, and included the US top-ten single "Take My Breath".

Among the world's best-selling music artists, Tesfaye holds several streaming and Billboard chart records with over 75 million records sold. He is the first artist to simultaneously debut and hold the top three positions on the Hot R&B/Hip-Hop Songs chart, while "Blinding Lights" is the longest-charting song in Billboard history. Considered an influential figure in contemporary popular music, Tesfaye was listed by *Time* as one of the world's most influential people in 2020.

4. After Hours Album

The fourth studio album of *The Weeknd* is *After Hours*. It is released on March 20, 2020, by *XO* and *Republic Records* and produced basically by *The Weeknd*, it features a variety of producers, including *DaHeala*, *Illangelo*, *Max Martin*, *Metro Boomin*, and *OPN*, most of whom *The Weeknd* had worked with previously. The standard edition of the album has no features, although the remixes edition contains guest appearances from *Chromatics* and *Lil Uzi Vert*. *After Hours* recently explores promiscuity, overindulgence, and self-loathing. *After Hours* would contrast stylistically with its prior, *Starboy* (2016) as confirmed by *The Weeknd* himself. Music journalists have noted the album as an artistic reinvention for *The Weeknd*, with the introduction of new wave and dream pop influences. Various films, such as *Casino* (1995), *Fear and Loathing in Las Vegas* (1998), and *Uncut Gems* (2019), have inspired *The Weeknd* in describing the promotional material, while the title *After Hours* is borrowed from the 1985 film directed by Martin Scorsese.

Four singles supported the *After Hours* album: "Blinding Lights", "Heartless", "In Your Eyes", and "Save Your Tears", three of which reached number one on the Billboard Hot 100. The title track was released as a promotional single. *After Hours* broke the record for the most global pre-adds in Apple Music history, with over 1.02 million users, in March 2020. *After Hours* earned mostly positive reviews, with some critics naming it *The Weeknd's* best work. It debuted on the Billboard 200, marking *The Weeknd's* fourth number-one album in the US, and stayed on top of the chart for four consecutive weeks. The Recording Industry Association of America certified the album double platinum. *After Hours* also reached the top spot in 20 other countries, including Canada and the United Kingdom.

B. Previous Research

The interpersonal meaning theory has been broad by many experts a long time ago until today so many researchers are researching interpersonal meaning. Here are the previous relevant studies about the interpersonal meaning analysis belonging to this study.

The first previous study was conducted by Amalia et al., (2018) in their article An Analysis of Domain Mood and Modality of Interpersonal Meaning in Susilo Bambang Yudhoyono (SBY)'s Speech, published in the English Language Teaching Educational Journal (ELTEJ). The object of their research is the used moods and modality types in the interpersonal meaning of SBY's speech under the title "Toward Harmony among Civilizations" by Dr.Susilo

Bambang Yudhoyono. Their research aims are (1) to observe the mood and modality types used in SBY's speech, (2) to observe the dominant mood and modality types in SBY's speech, and (3) to describe the interpersonal meaning in the case of mood and modality types in SBY's speech. Their main sources of data are taken from the SBY's speech at the John F. Kennedy School of Government Harvard University summit on September 29th, 2009, in Boston, USA. The results of their research are (1) there are two mood types in the interpersonal meaning of SBY's speech namely indicative and imperative type, and (2) the dominant mood in SBY's speech is the indicative type which is declarative with the total number of 97 clauses or around 95%, while the dominantly used modality is "can". The overall dominant modality type exists in median degree modality with a total percentage of 40,6%, and (3) the researcher discovers the different moods and modalities that might affect the value of the speech to the audience.

The second previous study was conducted by Vrika et al., (2019) in their article *The Realization of Interpersonal Meaning in the Report Text of the Undergraduate Students of Universitas Batanghari Jambi*, published in the *English Education Journal*. Their study investigated the interpersonal meaning realized in the report text which is 354 clauses from 20 texts written by the undergraduate students. It analyzes mood system, modality system, speech function, and students' mastery in the writing report text. From the analysis, they found that mostly declarative mood realized in the report text, is 334 clauses and it is categorized as a statement in the speech function. In the modality system,

the most type realized in the text is modalization type, which is 38 clauses. By analyzing report text using interpersonal meaning, it was found the students' mastery of the writing skill. There are only some students did mistakes in writing some clauses. Therefore, using interpersonal meaning to analyze text help to know the mastery of the students in writing and also can improve their skill. It can be said that interpersonal meaning is also realized in the report text. The realization can be seen from the types of mood, modality, and speech function that were found in the report text.

The third previous study was conducted by Damanik et al., (2020) in their article *Interpersonal Meaning in Donald Trump's Speech in Response to Coronavirus Pandemic*, published in *Jurnal Sains Sosio Humaniora*. Their research is to examine the use of Mood and Speech Function in Donald Trump's speech in response coronavirus pandemic. This paper concerns the analysis of Mood and Speech Function in Donald Trump's speech in response coronavirus pandemic. This uses the descriptive research method, in which the data are described systematically to get an accurate and factual result. The data used in this study are the clauses containing grammatical mood and speech function used in Donald Trump's speech. The finding describes that a president wants to give his response to the spread of this global pandemic. Where the response is in the form of information and opinions carried out in preventing the spread of the coronavirus pandemic to the citizens of America. It also analyzes how the mood and speech function is realized in Donald Trump's speech.

The fourth previous study was conducted by Nurinayah (2021) in her article *An Interpersonal Meaning Analysis of The Second Grade Students' Narrative Texts*, published in JALL (Journal of Applied Linguistics and Literacy). Her analysis has identified the language used in the second-grade students' narrative texts to create the interaction between the students and their stories. The study was aimed at figuring out (1) the realization of interpersonal meaning through mood and residue and (2) the most dominant mood types realized in the second-grade students' narrative texts. In this study, a descriptive qualitative method was employed to analyze and interpret the data by using words. The findings showed that (1) the use of mood and residue was identified as the realization of interpersonal meaning which completed the language features of narrative texts and (2) the most dominant mood type was statements that the students used to express and share their feeling to create the engagement between them and their story, the stories and the readers. In brief, the use of language in creating the interaction in narrative texts could be expressed by exploring interpersonal meaning (mood and residue) and choosing mood types that are appropriate to share the feeling.

This research is hoped to complete what previous research has missed in terms of interpersonal meaning analysis. In this research, the researcher will analyze the speech functions which are actualized in *The Weeknd* Song Lyrics in the *After Hours* Album. *The Weeknd* Song Lyrics in the *After Hours* Album will be split into clauses, and then the researcher also will determine the types of mood in the speech functions. Therefore, the researcher expects this research is

useful for researchers who like songs and can help them to analyze them by using song lyrics as the research data and to open the research field, especially in the systemic functional linguistics approach.

CHAPTER III

METHODOLOGY OF THE RESEARCH

This is the third chapter of the research, which spotlight the methods used to conduct the research. This chapter consists of five sub-chapter which will tell the reader about the object of research, roles of the researcher, instrument, method of data collection, and method of data analysis.

A. Research Design

This research used a qualitative design. Marhamah, (2014) states that when the research is not designed to use statistical procedures its kinds of qualitative research. She also notices that the data used in qualitative research are in the form of words, sentences, discourses, pictures, diaries, memorandum, and videos. Moreover, *Creswell, J. W. (2013)* states that the purpose of qualitative research is used to explore and understand the meaning of groups or individuals which relevant to human or social problems. Therefore, *Ary, et.al, (2010)* state that the qualitative research goal is to get a depth of understanding of the data. This research will attempt to describe the interpersonal meaning in the lyrics of *The Weeknd's* album *After Hours* that actualized in the system of mood and modality without making any calculation or enumeration.

B. Roles of the Researcher

The key instrument in qualitative research is the researcher him/herself. This is based on the role of the researcher in this research which controls the

research focus, collecting the data, analyzing the data, and making a conclusion based on the data. Moleong, (2021) States that the presence of the researcher is the key instrument when it embraced the three things such as general characteristic, expected quality, and the possibility of researcher improvement an instrument The other instrument such as questionnaire, test, interview, observation is set to support the main instrument since the main instrument is the researcher him/herself. Therefore, the presence of the researcher in process of the qualitative research is needed.

C. Object of the Research

The object of this research is the mood types found and the actualization of interpersonal meaning in four-song lyrics (Blinding the Light, Heartless, In Your Eyes, Save Your Tears) in *The Weeknd* After Hours' album.

D. Methods of Data Collection

In this research, the researcher used the indirect observation method to collect the data. Janowicz et al.,(2019) state that the observation method is conducted by the way of observing that language. The researcher used this method since he used his phone and internet to get the four song lyrics in the *After Hours* album entitled *heartless*, *blinding the lights*, *in your eyes*, and *save your tears*. Furthermore, the researcher analyzed the song lyrics based on the mood structure, types of mood, and modality. Afterward, the data will explain one by one in the discussion section.

E. Method of Data Analysis

In this research, the researcher used a qualitative method to analyze and discuss the interpersonal meaning of the song lyrics. The analysis will cover how mood and modality are used in the four-song lyrics of the *After Hours* album (*heartless*, *blinding the lights*, *in your eyes*, and *save your tears*). The steps of the analysis of this research are as follow:

1. The researcher read those four song lyrics of *The Weeknd's* album *After Hours* entirely.
2. The researcher analyzed the mood types of those four song lyrics of *The Weeknd's* album *After Hours*.
3. The researcher analyzed the actualization in terms of interpersonal meaning in the song lyrics of *The Weeknd's* album *After Hours*.

Table 3.1 The Form of the Datasheet of Interpersonal Meaning Analysis in the four-song lyrics of *The Weeknd's* album *After Hours*

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
35	IM/SL2/C.35	I lost my heart and my mind	I	lost	my	heart and my mind		✓							Indicative; declarative; proposition

Note:

IM	: Interpersonal Meaning	Dec.	: Declarative
SL2	: Song Lyric 2	Imp	: Imperative
C.35	: Clause 35	Int.	: Interrogative
S	: Subject	H	: High
F	: Finite	M	: Median
P	: Predicator	L	: Low
A	: Adjunct		

4. The researcher made the result of total mood types into percentages and a chart

$$P = \frac{F}{N} \times 100\%$$

P= Percentages

F= Frequency of mood type

N= Number of cases (total clauses in each song lyric)

5. The researcher described the contribution of interpersonal meaning used in the lyrics of *The Weeknd's* album *After Hours* in the SFL (Systemic Functional Linguistics) approach
6. The researcher interpreted the data taken from the result of the analysis. After that, the researcher concluded and gave suggestions based on the findings of the research

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This is the fourth chapter of the research which consist of research finding and discussion. The research findings part will answer three the statements of the problem about the Interpersonal Meaning Analysis of *The Weeknd* Song Lyrics in *After Hours*' Album that actualized in the system of mood and modality. The discussion part will contain a discussion of all of the findings.

A. Research Findings

1. The Mood Types Used in Song Lyrics of *The Weeknd* Album *After Hours*

The four-song lyrics in the After Hours album has been analyzed by the researcher. The analysis is based on the mood types. The order of subject and finite is the main focus of the classification. The mood can be called declarative if the order of the mood is subject and finite. While the order of mood is finite and subject, the mood will be interrogative. The mood will be imperative if the order of mood is finite only without the subject.

Chart 4.1 The Percentage of Mood Types

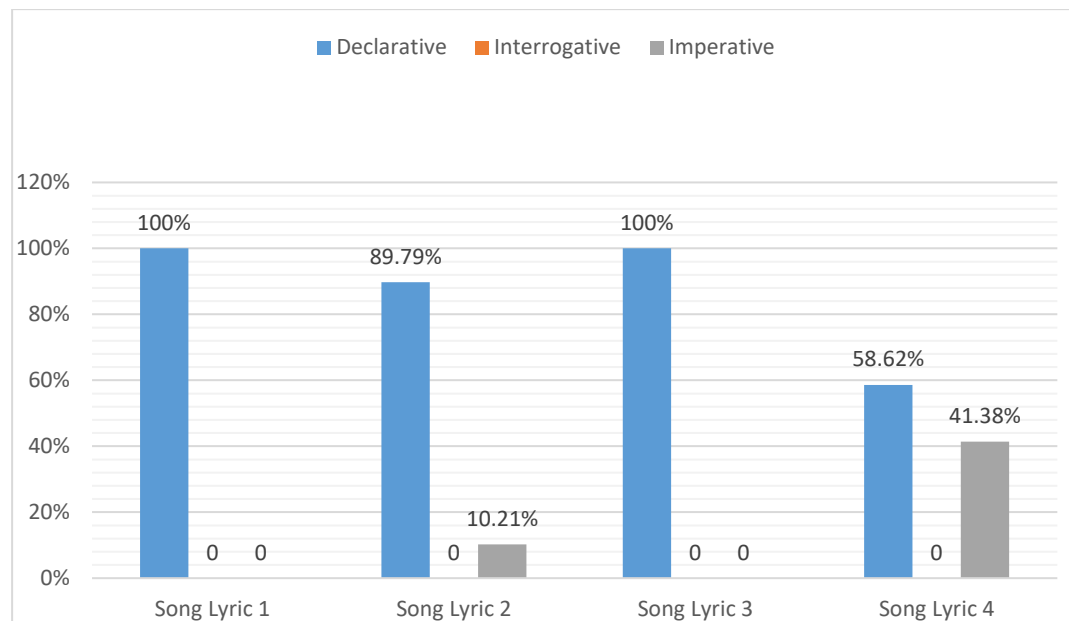


Chart 4.1 shows the percentage of mood types found in the four-song lyrics of the After Hours album. The most mood type found in those four song lyrics is declarative mood. Song lyric 1 entitled “Blinding the light” and song lyric 3 entitled “In Your Eyes” has the most declarative mood with 100% of declarative mood. The song lyric 2 entitled “Heartless” has 89,79% of declarative mood and 10,21% imperative mood, which indicates that declarative mood becomes the most dominant mood type in the song lyric 2 (Heartless). The percentage of declarative mood and imperative mood in the song lyric 4 entitled “Save Your Tears” is close enough, the percentage of them is 58,62% of declarative mood and 41,38% of the imperative mood. Based on these data, it can be concluded that through these songs, the songwriter is meant to give information to the listener or reader.

Table 4.1 The Result of Mood Types in Four Song Lyrics in the After Hours Album

Types of mood	Song lyric 1 (Blinding the Light)	Song lyric 2 (Heartless)	Song lyric 3 (In Your Eyes)	Song lyric 4 (Save Your Tears)	Total
1. Declarative mood	29	44	37	17	127
2. Interrogative mood	0	0	0	0	0
3. Imperative mood	0	5	0	12	17
Total	29	49	37	29	144

Based on information in the table, 144 clauses had found in the four-song lyrics of the After Hours album and the mood types that appear in those four-song lyrics are declarative mood and imperative mood. In the song lyric 1 entitled (Blinding the Light), the songwriter only uses declarative mood in the song. It indicates that in the song lyric 1 (Blinding the Light) the songwriter focuses on states or declares something to the listener or reader through this song. The clauses in the song lyric 1 (Blinding the Light) are matched with the theory of declarative mood, the songwriter through this song gives a piece of information about his condition.

In song lyric 2 entitled “Heartless”, the declarative mood is the most dominant mood type, while the less dominant is the imperative mood. in song lyric 2 (Heartless), the songwriter indicates that he wants to provide information than give a command. The information is about his personality, through this song he tells that he is a heartless person.

In song lyric 3 entitled “In Your Eyes”, the declarative mood is only the mood type that appears. In song lyric 3 (In Your Eyes) the songwriter indicates wants to focus and declare something through this song. This song is giving information about someone that hides a pain in him/herself.

In song lyric 4 “Save Your Tears”, the declarative mood becomes the dominant mood type than the imperative mood. Although the dominant mood type is declarative mood, the frequency of the imperative mood is not far enough from the frequency of declarative mood, this condition implies that the songwriter wants to deliver information and also demand a command.

Following the result of interpersonal meaning analysis on The Weeknd's song in the album *After Hours*, there are three types of mood namely declarative, interrogative, and imperative. The main focus of the analysis was on mood and residue to find out the declarative, interrogative, and imperative.

a. Declarative

Declarative sentences usually express a statement, but they also have other functions too. Declarative sentences typically have subject + verb word order, but sometimes there is no subject.

An example of the use of declarative mood in the lyrics of *The Weeknd* song in the *After Hours* album can be seen below

Song lyrics 1. *Blinding the Light*

IM/SL1/C.4 *I'm going through withdrawals.*

IM/SL1/C.6 *You can turn me on with just a touch, baby.*

The declarative mood is dominating in this song lyric. There are two types of declarative mood, it is a proposition that indicates information and a proposal that indicates about good or service. Declarative clauses in the *Blinding the Light* have functioned as a statement in which the order is given information and there is also a bit statement about a service.

Through this song, *The Weeknd* wants to tell the listener or reader about his condition. His condition is mentioned by the title of the song “Blinding the Light”. So he is telling about his way to meeting someone at night in drunk condition, and in all his way, he is blinded by the light. His loneliness is the reason to pull him to meet that someone. The researcher concludes that *The Weeknd* is drunk because he is lonely, and the cure is to meet that someone.

Song lyrics 2. *Heartless*

IM/SL2/C.4 *Amphetamine got my stummy feeling sickly.*

IM/SL2/C.10 *All this money and this pain got me heartless.*

The *Heartless*’ lyrics are dominated by declarative mood. In this song, the declarative mood is also most functioned as deploy information and bit statement about service to the listener or reader.

This song is made because *The Weeknd* was disappointed with his relationship before. In this song, he presents himself as a “heartless” person who engages in promiscuity and over-indulgence in drugs and alcohol. Through this song, he wants to tell the listener or reader that he is

in search of a partner that can make him be a better person, but he has already become a heartless person.

Song lyrics 3. *In Your Eyes*

IM/SL3/C.8 *I can tell what you done yeah.*

IM/SL3/C.12 *You always try to hide the pain.*

The declarative mood is dominating in this song lyric. It indicates that the songwriter or singer wants to deliver information to the listener or reader.

The Weeknd dedicates this song to someone that he used to know. Through this song, *The Weeknd* tells there is someone that hides his/her pain because of love with a smile. So, this song is give information to the listener or reader about someone's condition.

Song lyrics 4. *Save Your Tears*

IM/SL4/C.1 *I saw you dancing in a crowded room.*

IM/SL4/C.4 *I don't know why I run away.*

In *Save Your Tears*, the dominant mood type is declarative mood. Although declarative is dominant, the amount of imperative mood is also close to the amount of declarative mood. So, the purpose of this song is to give and command something.

Save Your Tears is a song that *The Weeknd* dedicates to his ex-Girlfriend. Through this song, *The Weeknd* wants to tell the listener and reader that he was a faulty partner. So, in this song, *The Weeknd* admits

that what happened in his relationship before was his fault and he is also regretful for having lost her.

b. Interrogative

Interrogative sentences are usually used to express a question, but they often have other functions too. In the structure of interrogative sentences, the subject typically occurs after the verb or between the auxiliary and main verbs. But sometimes the order is subject + verb.

After analyzing four song lyrics in the After Hours album, the researcher did not find the interrogative sentences

c. Imperative

The imperative mood is usually used to deliver a command. In terms of song, the songwriter or singer wants to express, such as orders, instructions, requests, invitations, etc. to the listener or reader.

An example of the use of imperative mood in the lyrics of *The Weeknd* song in the After Hours album can be seen below.

Song lyrics 1. *Blinding the Light*

-there is no imperative clause in this song's lyrics-

Song lyrics 2. *Heartless*

IM/L2/C.12 *Said I'm heartless.*

Imperative clauses are used to pull the listener or reader to obey the songwriter or singer's instructions. This can also help to build up the authority of the songwriter or singer. In this song's lyrics, 5 imperative

clauses appear which the most command is to admit that *The Weeknd* is a heartless person.

Sng lyrics 3. *In Your Eyes*

-there is no imperative clause in this song's lyrics-

Song lyrics 4. *Save Your Tears*

IM/L4/C.10 *Take me back 'cause I wanna stay.*

IM/L4/C.12 *Save your tears for another day.*

In *Save Your Tears* song lyric, although declarative mood is dominant, the amount of imperative mood is also close to the amount of declarative mood. So, the purpose of this song is to give and command something.

Save Your Tears is a song that *The Weeknd* dedicates to his ex-Girlfriend. Through this song, besides wanting to tell that he was a faulty partner to the listener and reader, *The Weeknd* also gives a command to his ex-girlfriend that she is no need to cry for him. The title and the clause “save your tears for another day” are representative of giving a command.

2. The Actualization of Interpersonal Meaning in the Song Lyrics of *The Weeknd* Album *After Hours*

The transcripts of the song were identified and analyzed in terms of interpersonal meanings. The main focus of the analysis is on the mood and residue. Subject and finite is the part of the mood. The subject carries the burden of the clause as an interactive event or the core of the proposition

while the finite indicate tense, polarity, and modality. On the other hand, predicator, complement, and adjunct belong to the residue.

Based on the analysis of the interpersonal meaning, the four-song of *The Weeknd* in the album *After Hours* have mood and residue, and also the modality. It is actualized by the wordings of the clause based on the elements of interpersonal meaning.

Table 4.2 The Modality found in the four-song lyric of the After Hours Album

No	Song lyrics	Values of Modality		
		High	Medium	Low
1	Blinding the Light	Can't	Will	Can
2	Heartless	-	-	-
3	In Your Eyes	-	Would	Can
4	Save Your Tears	-	-	Could

Table 4.2 shows the modalities found in the four-song lyric in the *After Hours* album. In those four song lyrics, a different value of modality is realized from the clause that might have to convey different kinds of assertiveness through the interpersonal relationship between the speaker and listener. the use of expressions related to a high modality such as 'can't' indicates an obligation that aims to increase the power of a claim. The speaker positions himself higher than the listener to show high certainty about the event. Then, median modality such as 'will' indicates inclination which aims to express willingness from the action. It means that the speaker tends to relate

his certainty about telling the story of the meanings conveyed in the song lyrics. Last, a low modality which is realized by ‘can’ indicates a capability that aims to minimize the speaker’s judgment about his possibility to allow the listener to relate the information and also ‘sometimes’ indicates usuality which aims to show how often the information happen. Modality also plays an important role in terms of carrying out the interpersonal meaning from the clauses that show what kind of value the proposition is valid.

The followings are examples of the interpersonal meaning analysis in the song lyrics of *The Weeknd's* album *After Hours*.

Table 4.3 The Actualization of Interpersonal Meaning in Song Lyric 1
Clause 9

I	can't	see	clearly when you're gone
Subject	Finite	Predicator	Mood adjunct
Mood		Residue	

Indicative; declarative; proposition

The analysis of interpersonal meaning shows the clear structure of the clause. The interpersonal meaning is actualized from the system of mood and residue.

Mood consists of the subject and the finite. A subject is a nominal group while the Finite is part of a verbal group. Therefore, in “I can't see clearly when you're gone”, I am subject; meanwhile, can't is finite. A subject is a nominal group with which a personal pronoun. Meanwhile, the finite element “can't” is a verbal operator expressing tense and modality. The modality

“can’t” is categorized in high values modality. The use of “can’t” indicates an obligation that aims to increase the power of the claim. The sign “Indicative; declarative; proposition” indicates that the songwriter or singer wants to give information to the listener or reader about the songwriter's condition when someone left him.

Table 4.4 The actualization of interpersonal meaning in song lyric 2 clause
37

I	thought		I lost you	this time
Subject	Finite	Predicator	Complement	Cir. Adjunct
Mood		Residue		

Indicative; declarative; proposition

The actualization of interpersonal meaning in the song lyric 2 can be seen through the mood element. The mood element includes the subject “I” and finite “thought”. In this clause, finite is fused with the predicator. While the residue consists of circumstantial adjunct “this time”. The sign “Indicative; declarative; proposition” indicates that the songwriter or singer wants to give information to the listener or reader about his mind.

Table 4.5 The Actualization of Interpersonal Meaning in Song Lyric 3
Clause 8

I	can	tell	what you done
Subject	Finite	Predicator	Complement
Mood		Residue	

Indicative; declarative; proposition

Since the mood element consists of the subject and the finite. A subject is a nominal group while the finite is part of a verbal group. Therefore, in “I can tell what you done”, “I” is the subject; meanwhile, can is finite. A subject is a nominal group with which a personal pronoun. Meanwhile, the finite element “can” is a verbal operator expressing tense and modality. The modality “can” is categorized as low values modality. The use of “can” shows the ability to do something. The sign “Indicative; declarative; proposition” indicates that the songwriter or singer wants to give information to the listener or reader about someone’s actions.

Table 4.6 The Actualization of Interpersonal Meaning in Song Lyric 4 Clause 12

save		your tears	For another day
Finite	Predicator	Complement	Circumstantial adjunct
Mood	Residue		

Imperative; proposal

In this song lyric 4 clause, the mood element is just carried by the finite (save). In this clause, finite is fused with the predicator (save). While the residue consists of circumstantial adjunct “for another day”. The sign “imperative; proposal” indicates that the songwriter or singer wants to demand someone to do something through this song.

3. The Contribution of Interpersonal Meaning Used in the Song Lyrics of *The Weeknd Album After Hours* in SFL Teaching

There are a lot of sources that can be chosen as an object in terms of analysis of interpersonal meaning. The researcher recently found news that

the *After Hours* album by *The Weeknd* has won the Juno Award 2021. This phenomenon indicates that there are a lot of people who heard the songs inside the album and like them. In terms of analysis, the chosen object should be had an interest to help the student easier to do the analysis. The researcher concludes that this phenomenon can be chosen for object analysis of interpersonal meaning.

Furthermore, the researcher successfully breakdown the mood structure of the clauses and found the elements of mood, residue, and also modality in those four-song lyrics in the *After Hours* album. Thus, the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* album *After Hours* in SFL teaching can be realized by using this result of the research as a reference for the teaching approach and help the students easier to study SFL, especially interpersonal meaning used in a recent hype song.

B. Discussion

This section elaborates the discussion on the findings of this research that focuses on three findings: the mood types used in song lyrics of *The Weeknd* album *After Hours*, the actualization of interpersonal meaning in the song lyrics of *The Weeknd* album *After Hours*, the contribution of interpersonal meaning used in the song lyrics of *The Weeknd* album *After Hours* in SFL teaching.

The first objective of this research is to describe the mood types used in the song lyrics of *The Weeknd* Album *After Hours*. As mentioned before, four-song lyrics taken as the object of the analysis are song lyrics 1 entitled “Blinding

the Light”, song lyric 2 entitled “Heartless”, song lyric 3 entitled “In Your Eyes”, song lyric 4 entitled “Save Your Tears”. After analyzing those four song lyrics, the researcher found 144 clauses in those four lyrics. In those four lyrics, the researcher only found two of three mood types. The mood types found are declarative mood and imperative mood from 144 clauses of song lyrics, the most mood type used is declarative mood.

Hadiani, (2019) states that in terms of giving information when the subject is placed before the finite, this structure of the mood system is named *declarative mood*. Halliday and Matthiessen, (2004) also state that declarative is the characteristic expression of a statement. Since the song is one of some mediums to deliver a speaker’s feeling, this kind of mood type is usually used because there are a lot of songwriters who want to deliver information, whether it is his/her condition or other circumstances. In these four song lyrics, *The Weeknd* as the songwriter used declarative mood for almost all of the song lyrics. It indicates in the four song lyrics in After Hours album means to give a piece of information. After interpreting the meaning in those four song lyrics, the given information is mostly about the songwriter's relationship before. It implies that the songwriter dedicated these songs to someone who had a relationship with him. This research finding on the use of declarative mood is in line with the study conducted by Medina and Noorman, (2020) which also states that the use of the declarative mood in the song lyric is to give a piece of information to the listener or reader.

Furthermore, besides the declarative mood, the mood type used in those four song lyrics is imperative mood. Putri and Mahdi, (2018) state that imperative mood might consist of subject+ finite, subject only, even no mood but will always be predicator. Hadiani, (2019) adds during this variety of exchange, there is no evidence of subject or finite, but speakers can, if they wish, make their demands more emphatic by enhancing a subject or a finite. These configurations of the mood system are known as the imperative mood which normally represents a command. Along with declarative mood, the use of imperative mood through the song lyrics is usually found. As we knew before, imperative mood is representative of a command. In some cases, imperative mood is chosen to be a song lyric when the songwriter wants to demand something, whether is about good or service. Based on the researcher's finding, the frequency of the imperative mood is less than the declarative mood. It indicates that the songwriter more desire to give information through these four song lyrics in After Hours album. Although the existence of the imperative mood is less than declarative mood, this mood type takes control in the song lyric 4 entitled "Save Your Tears" because if we look deeper, the songwriter is demanding a command. The title "Save Your Tears" is representative of command and this case is the reason that makes the researcher claim the imperative mood takes control in song lyric 4 (Save Your Tears) even though the frequency is less than the declarative mood. Through this song, the songwriter demands to his ex-girlfriend that she no need to cry because of him, that is what the title "Save Your Tears" means. As far the researcher analysis,

there is yet another researcher that discusses deeper the less dominant mood types.

After analyzing those four song lyrics, unfortunately, the researcher did not find the interrogative mood. The interrogative mood itself is used to ask a question. Wang et al., (2019) state that interrogative is the illustration of the question. Halliday and Matthiessen, (2004) also state that a clause that expresses a question is named interrogative mood. Based on the explanation of the interrogative mood, this type of mood is in contrast with the songwriter's idea. Through these four song lyrics, the songwriter focus to give a piece of information and demands a command. Since the use of interrogative mood is asking a question, the songwriter did not need to use the mood type because he never mean to ask about anything.

The second objective of this research is to find how is the interpersonal meaning actualized in the song lyrics of *The Weeknd's* album *After Hours*. In the form of communication, exchanging a piece of information or goods and services could facilitate an exchange between participants which are the speaker and listener through the use of mood and modality as stated by Matthiessen et al., (2010). The overall results from the analysis show that the mood and modality of a clause can be identified from its grammatical structure which is the declarative mood along with the modality "can" that is frequently used in all clauses. Based on the result, it indicates that the song lyric in the *After Hours* album gives information about interpersonal relationships to the listener. The use of a mood system that has been described in declarative mood indicates the

speaker's action/event and residue component to describe the evidence of information given by the speaker. The use of the different value of modalities found in the four-song lyrics can convey the different senses and qualify the message which influences the listener. Therefore, this research is in line with Halliday et al., (2014) that state language is functioned to exchange information in the statement as a song lyric in the After Hours album represents the information given to the listener or reader.

Furthermore, this research is done successfully. The finding of the research can be taken as a learning source or additional reference in the SFL teaching. After Hours album was launched on March 20, 2020, and has won Juno Award in 2021. It makes it the student easier to study an object that is almost heard every day and in hype condition recently.

CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter delivered the conclusion and suggestions of the research.

A. Conclusions

based on the analysis of the interpersonal meaning in the four-song lyrics in the After Hours album, three conclusions can be drawn as follows.

1. There are two mood types namely declarative and imperative mood. The most used mood type in these song lyrics is declarative mood. In the song lyric 1 (Blinding the Light), the declarative mood appears 29 times of the total 29 clauses, so that there is no imperative mood. In the song lyric 2 (Heartless), from 49 total clauses, the declarative mood becomes the most dominant mood with 44 clauses found, meanwhile the 5 clauses belong to the imperative mood. In the song lyric 3 (In Your Eyes), the declarative mood is the only mood type found with 37 clauses of 37 clauses total, therefore there is no imperative mood. The last song lyric is song lyric 4 entitled "Save Your Tears". This song lyric has 29 clauses. The frequency of declarative mood and imperative mood is close. The clauses that represent declarative mood are 17 clauses and the 12 clauses left are representative of the imperative mood. From song lyric 1 until song lyric 3, the songwriter means to give information to the listener or reader. Song lyric 4 is an exception, although the frequency of declarative mood is more than imperative mood, through this song the songwriter means to demand a command.

2. The actualization of interpersonal meaning in *The Weeknd* song lyrics in the *After Hours* album was by wordings of the clause based on the elements of interpersonal meaning, such as mood, residue, and also modality.
3. The researcher has successfully analyzed the song lyrics in *The Weeknd After Hours*' album in terms of interpersonal meaning. So that, the result can be taken as a reference or learning source in SFL teaching.

B. Suggestions

1. The students

The researcher suggests that we have to put more attention to interpersonal meaning because it helps us to understand what people mean. Through this research, the students can enrich their knowledge about the concept of interpersonal meaning.

2. The Teacher

In terms of interpersonal meaning, the researcher suggests to the teacher that as a teacher we have to give the student an interesting object of analysis, such as song lyrics, an utterance in a movie, or a speech in a recent moment. This circumstance will make students easier when analyzing interpersonal meaning.

3. The next researcher

By using this research, the next researcher can have a proper understanding of SFL, especially interpersonal meaning. The researcher suggests that as much as possible use a recent phenomenon as the object of the research, whether it is a song, movie, or speech.

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APPENDIXES



YAYASAN PEMBINA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG
UNIVERSITAS PGRI SEMARANG
FAKULTAS PENDIDIKAN BAHASA DAN SENI
 JALAN GAJAH RAYA NO. 40 SEMARANG

USULAN TEMA DAN PEMBIMBING SKRIPSI

Yth. Ketua Program Studi *)

1. Pend. Bahasa dan Sastra Inggris
2. Pend. Bahasa dan Sastra Jawa
di Semarang

Dengan hormat,

Yang bertanda tangan dibawah ini,

N a m a : Andhika Putra Doryanto

N P M : 18420111

bermaksud mengajukan tema skripsi dengan judul :

Interpersonal Meaning Analysis of The Weeknd Song Lyrics in
After Hours' album (the contribution in SEL Approach)

Selanjutnya, dosen pembimbing skripsi kami serahkan sepenuhnya kepada Ketua Progd., dengan keputusan pembimbing :

1. Dr. Arso Setyaji, S.Pd., M.Hum.
2. Entika Fani Prastika Wati, S.Pd., M.Pd.

Menyetujui,

Ketua Program Studi,

Dr. Japar Sodik, M.Pd
 NIP./NPP. 95670117

Semarang, 20

Yang mengajukan,

Andhika Putra D
 Npm. 18420111



**KARTU BIMBINGAN FINAL PROJECT
MAHASISWA UNIVERSITAS PGRI SEMARANG**

NAMA : Andhika Putra Daryanto
 NPM : 18420111
 FAK/PROGDI : FPBS/PEND. BAHASA INGGRIS
 DOSEN PEMBIMBING I : Dr. Arso Setyaji, S.Pd., M.Hum.
 DOSEN PEMBIMBING II : Entika Fani Prastikawati, S.Pd., M.Pd.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN PEMBIMBING I
1.	25 Nov 2021	Judul	
2.	4 Maret 2022	Revisi proposal	
3.	5 Maret 2022	Revisi proposal	
4.	4 April	Bab 2, 2, 3	
5.	10 Maret 2022	Bab 4,5 = revisi	
6.	17 Maret 2022	Bab 4,5 = revisi	
7.	18 Maret 2022	Bab 4,5 = revisi	
8.	21 Maret 2022	Bab 4,5 = revisi	
9.		abstrak	
10.		kampiran	



KARTU BIMBINGAN FINAL PROJECT
MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : Andhika Putra Daryanto
 NPM : 18420111
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 DOSEN PEMBIMBING I : Dr. Arso Setyaji, S.Pd., M.Hum.
 DOSEN PEMBIMBING II : Entika Fani Prastikawati, S.Pd., M.Pd.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN PEMBIMBING II
1.	25 Nov. 2021	Judul & sk	(Entika)
2.	7 Jan - 2022	Proposal Pendahuluan - abstrak	(Entika)
3.	27 Januari 2022	All part chapter 1 - 3	(Entika)
4.	18 Februari 2022	chapter 1 - 3	(Entika)
5.	28 Feb 2022	chapter 1 - 3	(Entika)
6.	4 Maret 2022	chapter 1 - 3 & sk	(Entika)
7.	18 Maret 2022	chapter IV - V = Review	(Entika)
8.	21 Maret 2022	chapt. IV - V : Review	(Entika)
9.		Uraian &	
10.		+ detail & kesimpulan	(Entika)
	11. 27 Maret	ring system	(Entika)



YAYASAN PEMBINA LEMBAGA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG

UNIVERSITAS PGRI SEMARANG

FAKULTAS PENDIDIKAN BAHASA DAN SENI

PENGAJUAN UJIAN SKRIPSI

Diajukan Oleh :

Nama : Andhika Putra Daryanto

NPM : 1842011

Jurusan : 1. Pend. Bahasa Inggris

2. Pend. Bahasa dan Sastra Indonesia

3. Pend. Bahasa dan Sastra Daerah

Tema Skripsi :

Interpersonal Meaning Analysis of The Weekend Song Lyrics in After Hours' Album (The Contribution in SEL Approach)

Untuk dilaksanakan pada :

Hari / Tanggal : Senin, 10 Juli 2022

Waktu : 09.00 - 10.00 WIB

Ruang : A.200.2

Adapun sebagai penguji :

1. Penguji I : Dr. Arso Setyoji, S.Pd., M.Hum

2. Penguji II : Entiko Poni Prastikawati, S.Pd., M.Pd

3. Penguji III : Dr. Jafar Sadiq, M.Pd

Semarang, 14 Juli 2022

Yang mengajukan,

Andhika

Andhika Putra D

Npm. 1842011

Menyetujui
Ketua Program Studi,

Jafar Sadiq
Dr. Jafar Sadiq, M.Pd

NIP. 95670117

SONG LYRIC 1 “BLINDING THE LIGHT”

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
1	IM/SL1/C.1	I've been tryna call	I've		been	Tryna call		✓							Indicative; declarative; proposition
2	IM/SL1/C.2	I've been on my own for long enough	I've		been	on my own for long enough		✓							Indicative; declarative; proposition
3	IM/SL1/C.3	Maybe you can show me how to love, maybe	you	can	show	me how to love			✓				can	imperative; proposal	
4	IM/SL1/C.4	I'm going through withdrawals	I'm		going	through withdrawals		✓							Indicative; declarative; proposition

5	IM/SL1/C.5	You don't even have to do too much	You	don't		even have to do too much		✓						Indicative; declarative; proposition
6	IM/SL1/C.6	You can turn me on with just a touch, baby	you	can	turn	me on with just a touch		✓					can	Indicative; declarative; proposal

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			De c.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
7	IM/SL1/C.7	I look around and Sin City's cold and empty (oh)	I		look around	and Sin City's cold and empty		✓						Indicative; declarative; proposition

8	IM/SL1/C.8	No one's around to judge me (oh)	No one			around to judge me		✓						Indicative; declarative; proposition
9	IM/SL1/C.9	I can't see clearly when you're gone	I	can't	see		clearly when you're gone	✓					can't	Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
10	IM/SL1/C.10	I said, ooh, I'm	I	Said	I'm blinded		✓							Indicative; declarative; proposition

		blinded by the lights				by the lights								
11	IM/SL1/C.11	No, I can't sleep until I feel your touch	I	can't	sleep	until I feel your touch		✓					can't	Indicative; declarative; proposal
12	IM/SL1/C.12	I said, ooh, I'm drowning in the night	I	said		I'm drowning in the night		✓						Indicative; declarative; proposition
13	IM/SL1/C.13	Oh, when I'm like this, you're the one I trust				when I'm like this, you're the one I trust		✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
14	IM/SL1/C.14	I'm running out of time	I'm		running		out of time	✓							Indicative; declarative; proposition
15	IM/SL1/C.15	'Cause I can see the sun light up the sky	I	can	see	the sun light up the sky	'Cause	✓					can	Indicative; declarative; proposition	
16	IM/SL1/C.16	So I hit the road in overdrive, baby, oh	I		hit	the road in overdrive	So	✓						Indicative; declarative; proposition	

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
17	IM/SL1/C.17	The city's cold and empty (oh)	The city			cold and empty		✓							Indicative; declarative; proposition
18	IM/SL1/C.18	No one's around to judge me	No one			around to judge me		✓							Indicative; declarative; proposition
19	IM/SL1/C.19	I can't see clearly when you're gone	I	can't	see		clearly when you're gone	✓					can't		Indicative; declarative; proposition
20	IM/SL1/C.20	I said, ooh, I'm	I	said		I'm blinded		✓							Indicative; declarative; proposition

		blinded by the lights			by the lights									
21	IM/SL1/C.21	No, I can't sleep until I feel your touch	I	can't	sleep	until I feel your touch		✓						Indicative; declarative; proposal

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
22	IM/SL1/C.22	I said, ooh, I'm drowning	I	said	I'm drowning in the night		✓							Indicative; declarative; proposition

		in the night											
23	IM/SL1/C.23	Oh, when I'm like this, you're the one I trust				when I'm like this, you're the one I trust		✓					Indicative; declarative; proposition
24	IM/SL1/C.24	I'm just walking by to let you know (by to let you know)	I'm			just walking by to let you know		✓					Indicative; declarative; proposition
25	IM/SL1/C.25	I can never say it on the phone (say it on	I	can		never say it on the phone, will never let		✓				will can	Indicative; declarative; proposition

		the phone) , will never let you go this time (ooh)				you go this time								
--	--	---	--	--	--	---------------------	--	--	--	--	--	--	--	--

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
26	IM/SL1/C.26	I said, ooh, I'm blinded by the lights	I	said		I'm blinded by the lights		✓						Indicative; declarative; proposition
27	IM/SL1/C.27	No, I can't	I	can't	sleep	until I feel		✓					can't	Indicative; declarative; proposition

		sleep until I feel your touch				your touch								
28	IM/SL1/C.28	I said, ooh, I'm blinded by the lights	I		said	I'm blinded by the lights		✓						Indicative; declarative; proposition
29	IM/SL1/C.29	No, I can't sleep until I feel your touch	I	can't	sleep	until I feel your touch		✓					can't	Indicative; declarative; proposal

29 clauses

Mood : Declarative (29)

Speech function : Declarative proposition (25)

Modality : Median: will (1) Low : can (7)

Declarative proposal (4)

SONG LYRIC 2 “HEARTLESS”

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
1	IM/SL2/C.1	Never need a bitch, I’m what a bitch needs				Never need a bitch, I’m what a bitch needs		✓							Indicative; declarative; proposition
2	IM/SL2/C.2	Trying to find the one that can fix me			Trying to find	the one that can fix me		✓							Indicative; declarative; proposal
3	IM/SL2/C.3	I’ve been dodging death in the six speed	I’ve		been dodging	death in the six speed		✓							Indicative; declarative; proposition

4	IM/SL2/C.4	Amphetamine got my stummy feeling sickly	Amphetamine	got	my stummy feeling sickly		✓						Indicative; declarative; proposition
5	IM/SL2/C.5	I want it all now	I	want	It all	now	✓						Indicative; declarative; proposition
6	IM/SL2/C.6	I've been running through the pussy, need a dog pound	I've	been running	through the pussy, need a dog pound		✓						Indicative; declarative; proposition
7	IM/SL2/C.7	Hundred models getting faded in the compound	Hundred models	getting faded	in the compound		✓						Indicative; declarative; proposition
8	IM/SL2/C.8	Trying to love me but		Trying to love me	but they never get		✓						Indicative; declarative; proposal

		they never get a pulse down				a pulse down								
--	--	--------------------------------	--	--	--	-----------------	--	--	--	--	--	--	--	--

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function		
			Mood		Residue			Dec.	Imp.	Int.	H	M	L			
			S	F	P	C	A									
9	IM/SL2/C.9	Cause I'm heartless and I'm back to my ways cause I'm heartless				Cause I'm heartless and I'm back to my ways cause I'm heartless				✓						Indicative; declarative; proposition

10	IM/SL2/C.10	All this money and this pain got me heartless	All this money and this pain		got me	heartless		✓						Indicative; declarative; proposition
11	IM/SL2/C.11	Low life for life cause I'm heartless	Low life			for life	cause I'm heartless							
12	IM/SL2/C.12	Said I'm heartless			said	I'm heartless			✓					Imperative; proposal
13	IM/SL2/C.13	Trying to be a better man but I'm heartless			Trying to be	a better man but I'm heartless		✓						Indicative; declarative; proposition
14	IM/SL2/C.14	Never be a wedding plan for the heartless				ever be a wedding plan for		✓						Indicative; declarative; proposition

						the heartless								
15	IM/SL2/C.15	Low life for life cause I'm heartless	Low life			for life	cause I'm heartless	✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
16	IM/SL2/C.16	Said I'm heartless			said	I'm heartless		✓						Imperative; proposal
17	IM/SL2/C.17	So much pussy it be falling out the pocket				So much pussy it be falling out the pocket		✓						Indicative; declarative; proposition

18	IM/SL2/C.18	Metro Boomin turn this hoe into a moshpit	Metro Boomin	turn		this hoe into a moshpit		✓						Indicative; declarative; proposition
19	IM/SL2/C.19	Tesla pill got me flying like a cockpit	Tesla pill		got me	flying like a cockpit		✓						Indicative; declarative; proposition
20	IM/SL2/C.20	Yeah, I got her watching	I		got	her watching		✓						Indicative; declarative; proposition
21	IM/SL2/C.21	Call me up turn that pussy to a faucet			Call me up	turn that pussy to a faucet			✓					Imperative; proposal
22	IM/SL2/C.22	Duffel bags full of	Duffel bags		full of	drugs and rocket		✓						Indicative; declarative; proposition

		drugs and rocket												
23	IM/SL2/C.23	Stix drunk but he never miss a target	Stix		drunk	but he never miss a target		✓						Indicative; declarative; proposition
24	IM/SL2/C.24	Photoshoots I'm a star now	photoshoots			I'm a star	now	✓						Indicative; declarative; proposition
25	IM/SL2/C.25	I'm talking Time, Rolling Stone and Bazaar now	I'm		Talking time	Rolling Stone and Bazaar	now	✓						Indicative; declarative; proposition
26	IM/SL2/C.26	Selling dreams to these girls with their guard down			Selling dreams to	these girls with their		✓						Indicative; declarative; proposal

						guard down								
27	IM/SL2/C.27	Seven years I've been swimming with the sharks	I've		been swimming	with the sharks	Seven years	✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
28	IM/SL2/C.28	Cause I'm heartless and I'm back to my ways				Cause I'm heartless and I'm back to my ways		✓						Indicative; declarative; proposition

		cause I'm heartless				cause I'm heartless								
29	IM/SL2/C.29	All this money and this pain got me heartless	All this money and this pain		got me	heartless		✓						Indicative; declarative; proposition
30	IM/SL2/C.30	Low life for life cause I'm heartless	Low life			for life	cause I'm heartless	✓						Indicative; declarative; proposition
31	IM/SL2/C.31	Said I'm heartless			said	I'm heartless			✓					Imperative; proposal
32	IM/SL2/C.32	Trying to be a better			Trying to be	a better man but		✓						Indicative; declarative; proposition

		man but I'm heartless				I'm heartless								
33	IM/SL2/C.33	Never be a wedding plan for the heartless				ever be a wedding plan for the heartless		✓						Indicative; declarative; proposition
34	IM/SL2/C.34	Low life for life cause I'm heartless	Low life			for life cause I'm heartless		✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
35	IM/SL2/C.35	I lost my heart and my mind	I	lost		my heart and my mind		✓						Indicative; declarative; proposition
36	IM/SL2/C.36	I try to always do right	I	try	to	always do right		✓						Indicative; declarative; proposition
37	IM/SL2/C.37	I thought I lost you this time	I	thought		I lost you	this time	✓						Indicative; declarative; proposition
38	IM/SL2/C.38	You just came back in my life	you		just came back	in my life		✓						Indicative; declarative; proposition

39	IM/SL2/C.39	You never gave up on me	you		never gave up	on me		✓						Indicative; declarative; proposition
40	IM/SL2/C.40	I'll never know what you see	I'll		never know	what you see		✓						Indicative; declarative; proposition
41	IM/SL2/C.41	I don't do well when alone	I	don't	do well	when alone		✓						Indicative; declarative; proposition
42	IM/SL2/C.42	You hear it clear in my tone	you	hear		it clear in my tone		✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
43	IM/SL2/C.43	Cause I'm heartless and I'm back to				Cause I'm heartless		✓							Indicative; declarative; proposition

		my ways cause I'm heartless				and I'm back to my ways cause I'm heartless								
44	IM/SL2/C.44	All this money and this pain got me heartless	All this money and this pain		got me	heartless		✓						Indicative; declarative; proposition
45	IM/SL2/C.45	Low life for life cause I'm heartless	Low life			for life cause I'm heartless		✓						Indicative; declarative; proposition
46	IM/SL2/C.46	Said I'm heartless			said	I'm heartless			✓					Imperative; proposal

47	IM/SL2/C.47	Trying to be a better man but I'm heartless			Trying to be	a better man but I'm heartless		✓							Indicative; declarative; proposition
48	IM/SL2/C.48	Never be a wedding plan for the heartless				ever be a wedding plan for the heartless		✓							Indicative; declarative; proposition
49	IM/SL2/C.49	Low life for life cause I'm heartless	Low life			for life	cause I'm heartless	✓							Indicative; declarative; proposition

49 clauses

Mood : Declarative (44)
Imperative (5)

Modality :

Speech function : Declarative; proposition (41)

Declarative; proposal (3)

Imperative; proposal (5)

SONG LYRIC 3 “In Your Eyes”

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
1	IM/SL3/C.1	I just pretend that I'm in the dark	I		just pretend	that I'm in the dark		✓							Indicative; declarative; proposition
2	IM/SL3/C.2	I don't regret cause my heart can't take a loss	I	don't	regret	cause my heart can't take a loss		✓							Indicative; declarative; proposition
3	IM/SL3/C.3	I'd rather be so oblivious	I'd		rather be	so oblivious		✓							Indicative; declarative; proposition
4	IM/SL3/C.4	I'd rather be with you	I'd		rather be	with you		✓							Indicative; declarative; proposition
5	IM/SL3/C.5	When it's said,	It's		said		when	✓							Indicative; declarative; proposition
6	IM/SL3/C.6	when it's done yeah	It's		done		when	✓							Indicative; declarative; proposition

7	IM/SL3/C.7	I don't ever wanna know	I	don't		ever wanna know		✓							Indicative; declarative; proposition
8	IM/SL3/C.8	I can tell what you done yeah	I	can	tell	what you done		✓					can		Indicative; declarative; proposal
9	IM/SL3/C.9	When I look at you	I		look	at you	when	✓							Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
10	IM/SL3/C.10	in your eyes, I see there's something burning inside you, oh inside you	I		see	in your eyes; there's somethi ng burning inside you, oh		✓							Indicative; declarative; proposition

					inside you								
11	IM/SL3/C.11	In your eyes, I know it hurts to smile, but you try to, oh you try to	I	know	in your eyes; it hurts to smile, but you try to, oh you try to		✓						Indicative; declarative; proposition
12	IM/SL3/C.12	You always try to hide the pain	You	always try	to hide the pain		✓						Indicative; declarative; proposition
13	IM/SL3/C.13	You always know just what to say	You	always know	just what to say		✓						Indicative; declarative; proposition
14	IM/SL3/C.14	I always look the other way	I	always look	the other way		✓						Indicative; declarative; proposition
15	IM/SL3/C.15	I'm blind, I'm blind			I'm blind,		✓						Indicative; declarative; proposition

						I'm blind								
16	IM/SL3/C.16	In your eyes, you lie but I don't let it define you Oh define you	you	lie	in your eyes; but I don't let it define you Oh define you		✓							Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
17	IM/SL3/C.17	I tried to find love in someone else too many times	I	tried	To find	love in someone else too many times		✓						Indicative; declarative; proposition

18	IM/SL3/C.18	But I hope you know I mean it	I	hope		you know I mean it		✓						Indicative; declarative; proposition
19	IM/SL3/C.19	When I tell you you're the one that was on my mind oh	I		tell you	you're the one that was on my mind	when	✓						Indicative; declarative; proposition
20	IM/SL3/C.20	When it's said,	It's	said			when	✓						Indicative; declarative; proposition
21	IM/SL3/C.21	when it's done	It's	done			when	✓						Indicative; declarative; proposition
22	IM/SL3/C.22	I would never let you know	I	would	never let	you know		✓				would		Indicative; declarative; proposition
23	IM/SL3/C.23	I'm ashamed of what I done	I'm	ashamed		of what I done		✓						Indicative; declarative; proposition
24	IM/SL3/C.24	When I look at you	I	look		at you	when	✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
25	IM/SL3/C.25	in your eyes, I see there's something burning inside you, oh inside you	I		see	in your eyes; there's something burning inside you, oh inside you		✓							Indicative; declarative; proposition
26	IM/SL3/C.26	In your eyes, I know it hurts to smile, but you try to, oh you try to	I		know	in your eyes; it hurts to smile, but you try to, oh you try to		✓							Indicative; declarative; proposition

27	IM/SL3/C.27	You always try to hide the pain	You		always try	to hide the pain		✓						Indicative; declarative; proposition
28	IM/SL3/C.28	You always know just what to say	You		always know	just what to say		✓						Indicative; declarative; proposition
29	IM/SL3/C.29	I always look the other way	I		always look	the other way		✓						Indicative; declarative; proposition
30	IM/SL3/C.30	I'm blind, I'm blind				I'm blind, I'm blind		✓						Indicative; declarative; proposition
31	IM/SL3/C.31	In your eyes, you lie but I don't let it define you Oh define you	you		lie	in your eyes; but I don't let it define you Oh define you		✓						Indicative; declarative; proposition

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
32	IM/SL3/C.32	in your eyes, I see there's something burning inside you, oh inside you	I		see	in your eyes; there's something burning inside you, oh inside you		✓							Indicative; declarative; proposition
33	IM/SL3/C.33	You always try to hide the pain	You		always try	to hide the pain		✓							Indicative; declarative; proposition
34	IM/SL3/C.34	You always know just what to say	You		always know	just what to say		✓							Indicative; declarative; proposition
35	IM/SL3/C.35	I always look the other way	I		always look	the other way		✓							Indicative; declarative; proposition

36	IM/SL3/C.36	I'm blind, I'm blind				I'm blind, I'm blind		✓						Indicative; declarative; proposition
37	IM/SL3/C.37	In your eyes you lie but I don't let it define you	you	lie	in your eyes; but I don't let it define you Oh define you			✓						Indicative; declarative; proposition

37 clauses

Mood : Declarative (37) Speech functions : Declarative; proposition (36)
Modality : Can (2) Would (1) Declarative; proposal (1)

SONG LYRIC 4 “SAVE YOUR TEARS”

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
1	IM/SL4/C.1	I saw you dancing in a crowded room	I	saw		you dancing in a crowded room		✓							Indicative; declarative; proposition
2	IM/SL4/C.2	You look so happy when I'm not with you, but then you saw me, caught	you		look so	happy when I'm not with you, but then you saw me,		✓							Indicative; declarative; proposition

		you by surprise				caught you by surprise								
3	IM/SL4/C.3	A single teardrop falling from your eye	A single teardrop		falling	from your eye		✓						Indicative; declarative; proposition
4	IM/SL4/C.4	I don't know why I run away	I	don't	know	why I run away		✓						Indicative; declarative; proposition
5	IM/SL4/C.5	I'll make you cry when I run away	I'll	Make		you cry when I run away		✓						Indicative; declarative; proposal

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech Function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
6	IM/SL4/C.6	You could've asked me why I broke your heart	You	could've	asked me	why I broke your heart							could	Indicative; declarative; proposal
7	IM/SL4/C.7	You could've told me that you fell apart , but you walked past me	You	could've	told me	that you fell apart , but you walked past me like I wasn't there							could	Indicative; declarative; proposal

		like I wasn't there And just pretended like you didn't care				And just pretended like you didn't care								
8	IM/SL4/C.8	I don't know why I run away	I	don't	know	why I run away		✓						Indicative; declarative; proposition
9	IM/SL4/C.9	I'll make you cry when I run away	I'll	Make		you cry when I run away		✓						Indicative; declarative; proposal

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
10	IM/SL4/C.10	Take me back 'cause I wanna stay			Take me back	'cause I wanna stay		✓						Imperative; proposal
11	IM/SL4/C.11	Save your tears for another			Save your tears	for another		✓						Imperative; proposal
12	IM/SL4/C.12	Save your tears for another day			Save your tears	for another day		✓						Imperative; proposal
13	IM/SL4/C.13	Save your tears for another day			Save your tears	for another day		✓						Imperative; proposal

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
14	IM/SL4/C.14	So, I made you think that I would always stay	I	made	you think that I would always stay		✓							Indicative; declarative; proposition
15	IM/SL4/C.15	I said some things that I should never say	I	said	some things that I should never say		✓							Indicative; declarative; proposition

16	IM/SL4/C.16	Yeah, I broke your heart like someone did to mine and now you won't love me for a second time	I	broke		your heart like someone did to mine and now you won't love me	for a second time	✓						Indicative; declarative; proposition
17	IM/SL4/C.17	I don't know why I run away, oh, girl	I	don't	know	why I run away		✓						Indicative; declarative; proposition
18	IM/SL4/C.18	I'll make you cry when I run away	I'll	Make		you cry when I		✓						Indicative; declarative; proposal

					run away								
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No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function	
			Mood		Residue			Dec.	Imp.	Int.	H	M	L		
			S	F	P	C	A								
19	IM/SL4/C.19	Girl, take me back 'cause I wanna stay			Take me back	'cause I wanna stay			✓						Imperative; proposal
20	IM/SL4/C.20	Save your tears for another			Save your tears	for another			✓						Imperative; proposal
21	IM/SL4/C.21	I realize that I'm much too late and you deserve someone better	I	realize	that I'm much too late and you deserve			✓							Indicative; declarative; proposition

					someone better								
22	IM/SL4/C.22	Save your tears for another day (ooh, yeah)			Save your tears	for another day			✓				Imperative; proposal
23	IM/SL4/C.23	Save your tears for another day (yeah)			Save your tears	for another day			✓				Imperative; proposal

No	Code	Clause	Interpersonal meaning					Mood types			Modality			Speech function
			Mood		Residue			Dec.	Imp.	Int.	H	M	L	
			S	F	P	C	A							
24	IM/SL4/C.24	I don't know why I run away	I	don't	know	why I run away		✓						Indicative; declarative; proposition
25	IM/SL4/C.25	I'll make you cry when I run away	I'll		Make	you cry when I		✓						Indicative; declarative; proposal

					run away								
26	IM/SL4/C.26	Save your tears for another day, ooh, girl (ah)			Save your tears	for another day			✓				Imperative; proposal
27	IM/SL4/C.27	I said save your tears for another day (ah)	I	said	Save your tears	for another day			✓				Imperative; proposal
28	IM/SL4/C.28	Save your tears for another day (ah)			Save your tears	for another day			✓				Imperative; proposal
29	IM/SL4/C.29	Save your tears for another day (ah)			Save your tears	for another day			✓				Imperative; proposal

29 clauses

Mood : Declarative (17)

Speech function : Declarative proposition (11) Imperative proposal (12)

Modality : could (2)

Declarative proposal (6) Imperative (12)

